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ABSTRACT

Education in the arts and humanities has always been important to the United States' arts and culture and to its competitiveness in a global economy. Providing all students with a complete education in the arts and humanities can help them cope with, and master, the fast-paced technological advances, forces of globalization, and major demographic and societal shifts that characterize today's world. In the United States and elsewhere, growth of arts, cultural, and intellectual property sectors is outpacing that of the economy as a whole. Other nations are forging education and workforce policies based on this fact. Research has provided evidence that K-12 arts education can help the United States achieve the following national objectives: (1) achieve school standards; (2) reach all learners; and (3) help youth develop positively. Education policy and action in general--and arts education policy and programs in particular--require the commitment and engagement of a multiplicity of stakeholders at the federal, state, and local levels. The United States needs a comprehensive strategy linking education--including education in the arts and humanities--with workforce development as the principal cornerstone for strengthening the country's social capital and developing the skills needed for U.S. workers to remain competitive in the 21st century. (Forty-six endnotes are included. The bibliography lists 22 references.) (MN)

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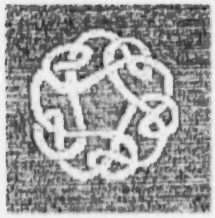

Art, Culture & the National Agenda

CREATIVITY, CULTURE, EDUCATION, AND THE WORKFORCE

CENTER FOR ARTS AND CULTURE

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CREATIVITY, CULTURE, EDUCATION, AND THE WORKFORCE

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CENTER FOR ARTS AND CULTURE
Art, Culture & the National Agenda
Issue Paper

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ART, CULTURE AND THE NATIONAL AGENDA

The Center for Arts and Culture is an independent not-for-profit organization dedicated to examining critical issues in cultural policy. The Center initiated, in the Spring of 2000, a project called *Art, Culture and the National Agenda*. With generous support from a number of foundations, the Center solicited background papers on arts and cultural issues from dozens of scholars and practitioners over an 18-month period. The aim of *Art, Culture and the National Agenda* is to explore a roster of cultural issues that affect the nation's well-being -- issues that should be on the horizon of policymakers, public and private, and at national, state and local levels.

This issue paper, *Creativity, Culture, Education, and the Workforce* is the fifth in the Art, Culture and the National Agenda series. Written by Dr. Ann Galligan from Northeastern University, *Creativity, Culture, Education, and the Workforce* looks at the relationship of education, creativity, and the 21st century workforce. This issue paper, like others in the series, reflects the opinions and research of its author, who was informed by commissioned background papers and the assistance of the Center's Research Advisory Council. The paper does not necessarily represent the views of all those associated with the Center.

The Art, Culture and the National Agenda project was supported by the Robert Sterling Clark Foundation, the Nathan Cummings Foundation, the Thomas S. Kenan Institute for the Arts, the Ford Foundation, the

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Additional information about the Center and the *Art, Culture and the National Agenda* project, as well as resources on communities and cultural policy, can be found on the Center's web site at www.culturalpolicy.org.

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EXECUTIVE SUMMARY

Education in the arts and humanities always has been important to both America's arts and culture and its competitiveness in a global economy. Indeed, one might well argue that a complete education in the arts and humanities is even more critical today. While the principal focus of the issue paper that follows is arts education, a complete education - adequate to preserve, sustain, and augment America's cultural capital and to keep America's workers competitive in a global Knowledge Economy - must include the humanities as well.

Providing all students with a complete education in the arts and humanities can help them cope with, and master, fast-paced technological advances, forces of globalization, and major demographic and societal shifts that characterize today's world. The abilities to think creatively, to communicate effectively, and to work collaboratively are increasingly identified as necessary skills, along with the fundamental abilities to read, write, and use numbers.

All of these skills will help America's workforce remain competitive in an increasingly knowledge-based and global economy. Creative thinking that results in problem solving can be fostered through education in the arts, and understanding of international, national and regional cultures can be fostered through education in the humanities.

The arts, cultural, and intellectual property sectors of the U.S. and other economies are enormous and growing at rates faster than the economies as a whole. On the other hand, workers in these sectors appear to be

experiencing growing earnings disparities in comparison with other professionals of equivalent educational levels.

Other nations are forging education and workforce policies based on these conclusions. British Prime Minister Tony Blair has described the United Kingdom's coordinated education and employment policy aim as forging "a nation where the creative talents of all people are used to build a true enterprise economy for the 21st century - where we compete on brains, not brawn." The report for the UK Department of Education and Employment of the National Advisory Committee on Creative and Cultural Education stresses the importance of finding ways to develop the creative potential of all learners, regardless of their individual learning styles; the need to foster creative expression; and the need to develop cultural understanding that includes both the traditional and the new. The report concluded that creative and cultural education are not merely curricular subjects, but subjects worthy of integration into the overall educational system.

In the United States, there is evidence that arts education (K-12) can help achieve several national objectives.

Achieving School Standards. A number of studies and school programs conclude that arts education is correlated with higher grades, better scores on standardized tests, and higher attendance rates in schools. Critics of these studies argue that these correlations are short-lived or that arts education should be about the arts, not improvements in other areas.

Reaching All Learners. There is research (Howard Gardner's work on multiple intelligences at Harvard University) that shows that education in the arts has the capacity to provide additional pathways or avenues for student achievement. Subsequent studies show that many students who have difficulty learning through traditional methods can benefit from teaching strategies that include other means of learning and subject areas, such as the arts.

Helping Youth Develop Positively. There is research (Shirley Brice Heath's work on ArtShow at Stanford University) that young people enrolled in sports/academic, community service, and arts programs do better in school and in their personal lives than young people from similar socio-economic backgrounds not in such programs. Heath's research indicates that those enrolled in arts programs did the best. In addition, James Caterall at UCLA in his study *Champions of Change* finds that learning in and through the arts can help level the playing field for socio-economically disadvantaged youngsters.

Education policy and action in general, and arts education policy and programs in particular, require the commitment and engagement of a multiplicity of stakeholders - at federal, state, and local levels, particularly the local level. Partnerships and networks are needed for this purpose: for curriculum development, allocation of time in the school day, involvement of community organizations, advocacy and outreach, and funding. Partnerships and networks at the local level need to include school districts and schools;

school administrators, teachers and their unions; parents; business and community leaders and their organizations; universities and community colleges; and artists and arts organizations. The 1999 and 2000 President's Committee on the Arts and the Humanities and the Arts Education Partnership's *Gaining the Arts Advantage*reports found that, in the 91 school districts investigated, these kinds of partnerships were associated with effective education policy making, significant gains in student achievement, and successful fundraising.

There are also federal, state, and local programs that help arts and humanities education. At the federal level, the National Endowment for the Arts (NEA) and the National Endowment for the Humanities (NEH) have long provided leadership and resources. The NEA has helped with the development of National Assessment of Educational Progress standards and planning grants, as well as artist residencies in schools. The U.S. Department of Education's Arts in Education Program supports model projects that integrate arts education into the regular school curriculum, teacher professional development, a cultural partnership for at-risk children, and the Kennedy Center's arts education alliance and VSA ARTS (an arts program for disabled kids).

At the state level, 49 states have reported adopting some form of the national "Opportunity to Learn" standards for music instruction. Many states also report standards in place for the visual arts. Most states have arts education guidelines that mirror the national standards. Most states also fund arts programs in schools.

At the local level, there are a variety of programs outside, as well as within, the schools. There is evidence that arts education is being taken more seriously in a number of major urban unified school districts (Los Angeles, Chicago, New York, for example). Many of these programs also attempt to meet the specific needs of the community, particularly with respect to age and ethnic diversity.

An education rich in the arts and humanities helps prepare students to deal with the challenges of the evolving socio-economic environment. The arts and other creative industries are a part of a fast growing, economically productive sector that factors increasingly in the nation's ability to compete in global markets. The fast growth of the workforce (for artists, two and a half times the rate of growth of the overall workforce since 1940) holds true for all the copyright industries.

The arts workforce is highly professional and well educated, but is often not compensated at the same level as other similar professionals. Artist earnings range from 71 to 89 percent of mean professional salaries. There is also a freelance, independent contractor system in the arts that may be a harbinger of employment arrangements in the New Economy generally. This system, which relies on short-term contractual arrangements even for employees of arts organizations, often fails to provide any kind of job security, or health or other insurance. It also often fails to provide reasonable compensation for new artwork, due to the unequal and stronger bargaining power of the producers and distributors of art. It is worth noting that if artists had to rely exclusively on earnings from art, most would probably end up well below the poverty line.

This paper suggests:

The U.S. needs a comprehensive strategy that links education and workforce development at federal, state, and local levels. This strategy needs to include education in the arts and humanities (K-12) as a principal cornerstone for strengthening America's cultural capital and for developing the skills necessary for Americans to remain competitive in the 21st century.

While the federal government is not the primary actor in education, it should show leadership and provide funding for research that would clarify the degree to which arts education helps students achieve higher grades, score better on standardized tests, and have higher attendance rates in schools. It should also fund demonstration projects that evaluate specific arts and humanities curricula and programs in schools and communities. To do this effectively and efficiently, there should be greater attention paid by, and coordination and collaboration among, the federal agencies and Congressional committees involved.

Federal, state, and local education, arts, and humanities agencies and entities should work more closely together – to learn from the best and worst practices in schools and school districts and to identify common elements from which models might be developed and disseminated.

Community leaders should survey their communities to identify and incorporate in school curricula the common and diverse elements of their community cultures, as a part of arts and humanities education (K-12).

Universities and community colleges should expand their work in helping schools develop and teach the arts and humanities. They should also strengthen their entrance requirements in these respects.

CREATIVITY, CULTURE, EDUCATION, AND THE WORKFORCE

Education in the arts and humanities always has been important to both America's arts and culture and competitiveness in a global economy. Indeed, one might well argue that education in the arts and humanities is even more critical today. Central to the development of America's creative and cultural capital is the investment in human capital: in young people, in citizens, and in the workforce. The investments range from programs in schools and communities that support the education of children and youth to programs providing lifelong learning opportunities for adults. Of equal importance are the investments in policies and programs that stimulate the growth and competitiveness of America's creative and cultural workforce and economy.

To be effective, these investments must include education in the arts and humanities. Arts education includes education in music, dance, theater, and the visual arts, which were incorporated as among the core subjects in the *Goals 2000: Educate America Act.*[1] Arts education also includes education in other subjects such as media and design. Humanities education includes education in English language and literature; other languages, both modern and classical;

history and social sciences; and the study of art and culture; and studies in anthropology, folklife, archaeology, theology, and philosophy. Other broad subject areas – law, economics, medicine, to cite a few – have humanistic content and methods, and clear intersections exist among arts, humanities, and science education. Important to effective arts and humanities education is attention to the diversity of America's heritage, traditions, and history. Equally important is the relevance of the arts and humanities to the current conditions of national life.[2]

Providing all students with a complete education in the arts and humanities can help them cope with fast-paced technological advances, forces of globalization, and major demographic and societal shifts that dominate today's world. As Arnold Packer, former Assistant Secretary of Labor for Policy, has noted, serious arts education can help "prepare our kids for the 21st century."[3] Education in the visual and performing arts provides management skills in the allocation of time, money, space, and staff; communicating skills in conveying meaning; problem solving discipline in completing an artistic activity (with one's best on display at the end); and new thinking in developing new art. The President, Congress, and policymakers at state and local levels, are exploring and developing strategies – including the role of the arts and humanities – to respond to the challenges of educating young people so that they might be prepared for life in the 21st century.

Arts education can also help meet the challenge of sustaining a competitive workforce in an increasingly knowledge-based economy. Creative thinking, effective communications, and collaborative work have been identified as necessary skills for the workforce,

along with the fundamental ability to read, write, and deal with numbers. The definition of literacy in the 21st century includes the ability to understand and communicate in both verbal and non-verbal symbols. An education in the arts and humanities fosters cultural literacy which includes, among other things, the abilities to read and understand music or a text, to create or analyze a poem or painting, to craft a letter or essay, to design a web site, and to understand the "hidden persuaders" in a political or commercial advertisement. Cultural literacy also includes the ability to understand oneself and others in a broad cultural context. In the knowledge-based economy, it is an important component in the complete education of every person, no matter what his or her ambition.

As part of a larger economic shift from manufacturing to information and services, the "arts and cultural" sectors of the United States economy (and those of some other nations) now account for a much larger share of annual gross domestic product (GDP).[4] The U.S. Census identifies artists and workers in creative industry as among the fastest-growing occupational groups in the latter half of the 20th century, and the employment of artists and other creative professionals[5] has grown faster than the labor force as a whole. Between 1940 and 1998, artists in the U.S. labor force grew at a rate roughly two and one half times as quickly as that of all workers. Creative jobs include both traditional arts occupations,[6] but also knowledge-based work in areas of communication, intellectual property, publishing, and computer software development.[7]

Studies by the Design Council in the United Kingdom (UK) report that creative jobs there are growing at a rapid pace as well: 1.7 million jobs, or five percent of the UK workforce, are now in creative industries, a

rise of 34 percent in a decade.[8] Other studies in the United States have begun to identify the impact of "creative clusters" on state and regional economies.[9] In short, from both an economic perspective and as a matter of intrinsic worth to individuals, education in the arts and humanities has something to contribute to national progress in a number of areas of education and labor policy.

Significant debates about how best to implement arts and humanities programs -- whether in schools, in communities, or in other settings -- have serious public policy implications. This issue paper focuses on arts education for young people and on the artist workforce. In that context, it discusses these issues in more detail, provides information about what research has revealed about them, and identifies key questions concerning policy choices, roles, and priorities.

Preparation For Work

In 1990, the U.S. Secretary of Labor appointed the Secretary's Commission on Achieving Necessary Skills (SCANS) to determine the skills young people need in the world of work. The Commission's purpose was to find ways to encourage a high-performance economy characterized by high-skill, high-wage employment. In 1991, the Commission issued its initial report, *What Work Requires of Schools*, which concluded that a high-performance workplace required workers who have a solid foundation in basic literacy and computational skills, in thinking skills necessary to put knowledge to work, and in personal and interpersonal qualities needed to succeed, individually and as a team.

Although SCANS reports continue to provide valuable baseline information, the workplace has changed dramatically. The Department of Labor's Education and Training Administration continues to feature SCANS information on its website, and a consortium of universities and think tanks have updated the baseline information.[10] For the high performance workplace, individuals need even greater levels of quick and flexible patterns of thinking. In the words of Elliot W. Eisner, the Lee Jacks Professor of Education and Art at Stanford University:

> Today we need people who can use their minds nimbly and who can respond to rapidly changing contexts. We need individuals who can think within the possibilities of the materials with which they work and who can pursue ends that are not prescribed by others, but, rather, formed through their own personal vision.[11]

Education in the arts, he concludes, can help individuals develop mental agility, dexterity and autonomy.

In addition to teaching ways of thinking, the arts (and arts education) have important roles to play in fostering creativity and understanding the creativity of others. They help inculcate the discipline, as well as the spirit and evolution, of the creative process. The humanities (and humanities education), for their part, provide vital tools in defining, understanding and preserving societies; they also help explain cultural traditions and inform the experts or "gatekeepers" who define, sustain and imbed those traditions in society. Together, the arts and the humanities offer important knowledge and skills critical to cultural advancement and global competitiveness.

Creativity is important in all aspects of innovation and cultural advancement requiring imagination, discipline, and support. Mihaly Csikszentmihalyi, professor and former chair of the Department of Psychology at the University of Chicago, says creativity provides the impetus for any act, idea, or product that changes an existing domain (or discipline) into a new entity.[12] In this construct, creativity in all fields engages a system composed of three elements: a culture that contains symbolic rules, a person who brings novelty into the symbolic domain, and a field of experts who recognize and validate the innovation.[13]

All three elements are necessary for the creative idea, product, or discovery to take place and survive. Thus, creativity and the creative process are more about a synergy developed from many sources than they are about what happens in the mind of a single person. This is equally true in all fields – whether the arts, sciences, humanities, medicine, business, or technology. Csikszentmihalyi's notions regarding the conditions for creativity are vital to education and workforce policies. One can only foster individual creativity in the context of an environment and support structure that allows the fruits of such labor to become a reality. Creativity and innovation are inconceivable outside the cultural heritage and the networks that recognize, support, and distribute new ideas and products.

Changes in global markets and methods of distribution as a result of the "New Economy" necessitate a closer examination of education and workplace policies. While some debate remains as to the extent of the cultural sector and the size of its workforce, there is a growing awareness that information and cultural products play an important role in the U.S. and other nations' economies. Some researchers, such as American University professor Shalini Venturelli, predict that the cultural sector will become the leading edge of most economies in the 21st century – as they move from "Information Economies" to "Creative Economies." Creativity and cultural acumen will become valued traits and skills for workers in a global economy – where innovation, multicultural sensitivity, and agility are critical. Venturelli says:

> The Creative Economy is no longer based on mass production of goods. Instead, it is about the possibilities for most people in a society to participate in originating new cultural forms. Hence, the environmental conditions most conducive to originality and synthesis as well as the breadth of social participation in forming new ideas are the true tests of cultural vigor and the only valid basis of public policy. On this basis, culture can be seen as the key to success in the Information Economy and...for the first time in the modern age, the ability to create new ideas and new forms of expression forms a valuable resource base of a society and not merely mineral, agricultural, and manufacturing assets. [14]

If the U.S. is to retain its competitive edge in world markets, both education and workplace practices and policies need to be reconsidered and redesigned in light of the shift to a Creative Economy.

Other nations are already forging education and workforce policies based on these assumptions. For example, British Prime Minister Tony Blair has described the United Kingdom's coordinated education and employment policy aim of forging "a nation where the creative talents of all people are used to build a true enterprise economy for the 21st century

– where we compete on brains, not brawn."[15] In *All Our Futures: Creativity, Culture and Education*, a Report by the National Advisory Committee on Creative and Cultural Education, Ken Robinson, professor at the University of Warwick, outlines the British strategy:

> If we are to prepare successfully for the 21st century we will have to do more than just improve literacy and numeracy skills. We need a broad, flexible and motivating education that recognizes the different talents of all children and delivers excellence for everyone. [16]

The British report argues that a national strategy for creative and cultural education is essential for both economic prosperity and social cohesion. It addressed five main themes:

> (1) challenges that are involved in rethinking education policy and practice;
>
> (2) ways to develop the creative potential of all learners, regardless of their individual learning styles;
>
> (3) fostering of creative expression, recognizing the balance between teaching knowledge and skills, while encouraging innovation;
>
> (4) development of cultural understanding that includes both the traditional and the new; and
>
> (5) recognition that creative and cultural education are not merely curricular subjects, but rather functions of an overall educational system.

This last point underscores the need for a systemic strategy that address the curriculum, teaching methods and assessment, teacher training, and the coordination of resources both inside and outside the school.

Many of the themes raised in the British report are topics of discussion and debate in the U.S. as well. Although these conversations have not occurred on at the national level in this country to the extent that they have in the U.K., many of the issues raised are familiar to U.S. policymakers. They include:

> examining the nature and delivery of education in America's schools;
>
> reaching out to all learners, regardless of social, economic and cultural barriers;
>
> bringing multiple stakeholders into the education policy system; and
>
> reinforcing creativity and discipline as well as cultural awareness and understanding in the curriculum.

Many nations are recognizing the need to elevate and better integrate education and workforce policies into their policy agendas. In reexamining their action plans for education and workforce development, governments are looking for ways to provide a reformulated education for all citizens that allows them to gain the knowledge and creative abilities needed in a highly competitive global economy.

Jane L. Polin, former program manager of the GE (General Electric) Fund, summarizes that mandate, in the forward to the Kennedy Center's *Community Audit for Arts Education*:

> Since the release of the landmark report *Coming to our Senses: The Significance for American Education* nearly 25 years ago, much has changed in how Americans view their schools and the role of the arts. The American workplace has changed dramatically...and employers now place higher demands than ever on how our schools prepare future workers...To develop leaders at every level of American enterprises, we now recognize the need to encourage the development of broad abilities beyond technical skills. Employers across all sectors have a tremendous need for workers who are creative, analytical, disciplined, and self-confident. We need employees who can solve problems, communicate ideas, and be sensitive to the world around them. And a growing number of our nation's leaders recognize that hands-on participation in the arts is one of the best ways to develop these abilities in all young people.[17]

Providing high quality arts learning experiences for all young people will prepare them for the challenges of the Creative Economy. For policymakers at all levels, the question becomes how best to reform or redesign the policies and practices of American education. Exactly how schools should deliver basic education - to whom, by whom, and to what end – is a perennial issue of concern for educators and policymakers. The issue becomes particularly significant in times of economic or social change - as Americans face a profoundly different workplace and as the new demographic profile of 21st century America takes shape. How the arts and humanities fit into helping students prepare for work in that new world is a central public policy question.

The Roles of Arts Education in Achieving National Objectives

Achieving School Standards

In 1983 educators and policymakers were jolted into action by the highly critical report, *A Nation at Risk*, which pointed out many of the shortcomings of the American system of education and challenged the nation to do better. Many important reform initiatives followed in response, including the creation of "The Standards Movement" which developed goals and assessment measures for the effectiveness of teaching and learning. *Toward Civilization*, a 1989 report from the National Endowment for the Arts, stressed the need for similar reforms in arts education.

In 1992, the National Council on Educational Standards and Testing issued the report *Raising Standards for American Education*. The report called for voluntary national standards and a system of assessment. In response to that call, *The Goals 2000: Educate America Act*, containing the "Opportunity to Learn Standards," was enacted into law in 1994. The main goal was to ensure that no child in America would be denied the opportunity to achieve in order to reach his or her potential. "The Opportunity to Learn Standards" specified the physical and educational conditions necessary in schools to enable every student to meet content and performance standards established in various subjects. A further aim of the program was to prepare students *before* they entered the formal school system, and to ensure that, once in

school, they were literate, taught by well-trained educators, and graduated from high school. The "Opportunity to Learn Standards" also included provisions for parental involvement in their children's learning.

While this effort brought positive change in many areas, critics have argued that the standards program has done harm as well as good. Warren Simmons, director of the Annenberg Institute for School Reform at Brown University and one of the leaders of the standards movement, has expressed concern that the emphasis has now been narrowed to focus on achievement in math, English, and science. Coupled with "high stakes" academic testing, this emphasis on measuring achievement has outpaced the development of learning opportunities for many of the nation's students. The results could be to broaden the very "achievement gap" the effort was intended to reduce.[18]

Many educators began to address the perceived "achievement" gap by reevaluating the balance in their curricula and by developing opportunities to learn in other content areas such as the arts. The National Arts Education Association (NAEA) developed the *National Standards for Arts Education (1999)*, containing voluntary national content and achievement standards in the arts. (A similar set of voluntary standards were developed for the humanities.)

The National Standards for Arts Education acknowledge that the arts have intrinsic value for students, as well as utilitarian purposes (e.g., to present ideas, to teach or persuade, to entertain, to design, to plan and beautify). *The Standards* also state that education in the arts can teach forms of nonverbal communication that strengthen the presentation of ideas and emotions.

The NAEA report recognized that students learn in many different ways, including in and through the arts, and that the arts have much to offer in the intellectual, social, and personal development of every child. *The Standards* contain an important blueprint for integrating the arts into the curriculum and for setting standards for achievement in the arts for all students (K-12). In addition, *The Standards* have been an important tool for state and local education policymakers in formulating their curricular policies and programs.

The past decade has brought considerable discussion concerning the role the arts could and should play in school reform. A major national report released on this topic was *Champions of Change: The Impact of the Arts on Learning (1999)*, sponsored by the President's Committee on the Arts and the Humanities and by the Arts Education Partnership. The report detailed a number of studies by prominent researchers assessing the nature and effectiveness of arts learning. Many of these studies found that learners were able to attain higher levels of achievement through engagement with the arts. One of the most cited studies from the report, conducted by UCLA researcher James Catterall, found that students -- particularly those from low socioeconomic backgrounds -- who studied the arts had higher grades, scored better on standardized tests, and established higher attendance rates in schools.[19] Similarly, the College Board released findings showing that students who studied the arts scored higher on the SATs than those with no formal arts education.

Not all researchers want to base the case for arts education on these conclusions. Some caution that there are dangers in arguing for including the arts in the curriculum based on benefits other than the positive gains from studying the arts as a form of aesthetic

education. Jessica Davis, cognitive developmental psychologist and director of the arts education graduate program at Harvard University, warns that "the arts need to be incorporated into every child's learning – not to improve test scores, but to provide individuals with the necessary tools to make and find meaning through aesthetic symbols." She adds that education in the arts is needed for every child in order to enable "a future generation to participate across circumstance, culture, and time in the ongoing human conversation that is perpetuated through art."[20]

As the 2000 Harvard University Reviewing Education and the Arts Project (REAP) report details,[21] some researchers challenge the claim that the arts have a direct impact on reading and math test scores. While acknowledging evidence that studying the arts enhances some forms of learning, the REAP report argues that the benefit is short-term rather than lasting.

Proponents of the conclusions contained in *Champions of Change* defend the findings in that report and other such studies. While both sides agree that more research is needed to expand the understanding of the cognitive and affective impact on students of studying the arts, there remains a debate as to whether there is currently research with enough scope and substance to be used for policy formulation.[22]

Other discussions focus on mechanisms for reforming schools and redesigning the delivery of education. Of particular interest to the cultural policy field are arts magnet and charter schools, including arts-based learning models such as the HOTS (Higher Order Thinking) Schools in Hartford, CT and the Keenan Institute's A+ program in North Carolina. In general, these schools use better overall school performance as

a measure of success. While research is still insufficient to demonstrate the impact of the arts on individual student outcomes and performance, there are clear examples that suggest in-school and after-school arts education programs make for better schools, with more engaged students, and lower truancy and dropout rates.

Reaching All Learners

"Kids catch fire differently."[23] They learn at different rates, and often learn best through different means. The challenge for educators and policymakers is to find ways to engage each and every student with appropriate avenues and opportunities to grow, as well as to monitor and measure their successes. While there is no question that numeracy and literacy are skills schools should develop, these in no way exhaust the means through which humans reason, nor do they exhaust the means through which humans make sense of the world. As argues Elliot Eisner, the other ways humans reason are often best exemplified in the arts.[24]

Eisner's argument is based, in large part, on the work of Professor Howard Gardner of Harvard University's Project Zero. Gardner's research shows that education in the arts has the capacity to provide additional pathways for student achievement, reaching out to the kinesthetic learner as well as those who learn visually. Gardner's research has led him to believe that "intelligence" should be understood and measured in more ways than through logical-mathematical and linguistic constructs. Over the course of two decades, Gardner developed a theory about overlapping ways of knowing – including the spatial, musical, kinesthetic, interpersonal, and intrapersonal.[25]

Subsequent studies find that many students who have difficulty learning through traditional methods can benefit from teaching strategies that include other subject areas and means of learning, such as the arts.

If reaching *all* students - not just those considered high achievers or those who excel in math and reading - is a major goal of American education policy, then it is important to develop methods that in fact help all students to achieve at their highest potentials. American educators and policymakers are finding it equally vital for schools to devise ways of addressing the needs of an increasingly diverse student body. Many view arts and humanities education as a way of addressing different learning styles.

The benefits of designing systems of education that recognize both differences in learning styles and the growing diversity of the US population are threefold:

> First, students will be given a greater range of learning experiences in order to succeed academically, boosting their self-esteem.
>
> Second, the ethnic, cultural, and physical diversity of the school-aged population will be factored in to programmatic design, creating a more accessible environment for more students than at present.
>
> Third, students will be afforded the chance to learn in ways that prepare them for future workplace challenges.

Currently, one fifth of the nation's population - over 53 million students - attend America's public schools.

This gives policymakers over 53 million reasons to act in order to "leave no child behind" -- as the Children's Defense Fund might say. Educational policies are not limited to what happens inside schools. Individuals learn in many ways and in many settings. Some educators argue that schools will never be able to reform themselves adequately to meet the needs of all students, particularly those who are considered at risk due to poverty, language, or physical or emotional barriers.

Educators disagree as well over curricula. Some arts educators advocate sequential arts education K-12, delivered in school settings by certified arts educators in the visual and performing arts; others argue that arts education is done better outside the classroom. Furthermore, some research has found that while many high-school programs are discipline-based, sequential and taught by qualified teachers, much of what is offered on the elementary level is far from sequential and often is taught by those without sufficient knowledge of the arts.

These concerns suggest a number of arts and education needs, including:

> adequate school-based funding for sequential K-12 arts learning;
>
> coordinated teacher training and the professional development of both classroom and community arts educators; and
>
> a more integrated approach to learning in the arts, both in schools and in the community.

To address these concerns, policymakers have to gain a clearer understanding of the nature of both schools and communities. While the role schools play in learning is fairly well explored, research is far less developed regarding the role of communities in this effort.

Positive Youth Development

In addition to its role in education reform, arts education can also foster positive youth development. After a decade of studying after-school programs, Stanford University researcher Shirley Brice Heath found that the youth in all programs examined – sports/academic, community service, and the arts – were doing better in school and in their personal lives than were young people from similar socio-economic backgrounds not in such programs. To Heath's surprise, those enrolled in arts programs that did best. The report of the President's Committee on the Arts and Humanities, *Coming Up Taller: Arts and Humanities Programs for Children at Risk (1996)*, also found a link between participation in the arts and positive youth development, particularly for youth traditionally considered at-risk. As research by James Catterall in *Champions of Change* suggests, learning in and through the arts can reach students by "leveling the playing field" for youngsters from economically disadvantaged backgrounds, by giving them opportunities to gain self-confidence through achievement, and by breaking through the barriers linking achievement with socio-economic status.

Arts Education: Actors and Programs

Education policy and action in general, and education in the arts in particular, require the commitment and engagement of multiple stakeholders at the federal, state, and in particular, the local levels. Unlike many other countries, the tradition in the U.s. is one of local and state control of education. The actors who exercise local control include school districts and individual schools; school administrators; teachers and their unions; parents; community leaders and organizations; business leaders and organizations; universities and community colleges; and artists and arts and humanities organizations. Thus, policymakers seeking to strengthen education in the arts and humanities, both inside and outside the school, need to be aware of and engage, a range of actors, strategies, and initiatives that can be potential policy allies, instruments, and building blocks.

Partnerships and Networks

Effective partnerships take many forms. They may be national or statewide or they may involve individual schools, school districts, and local communities. They may include civic and business leaders, parents, teachers, artists, educators and policymakers. Organizations involved in effective partnerships may include arts, community, and cultural organizations; state and municipal agencies; institutions of higher education; unions; and funders and other interested stakeholders. Education partnerships can address school policies and practices; home, school, and community interactions; and/or the allocation of resources. Their primary missions can involve any or

all of the following: curriculum development, allocation of time in the school day, involvement of community organizations (including arts and humanities organizations), advocacy and outreach, and funding or non-monetary, in-kind support.

The trend towards partnerships and collaborations among homes, schools, and communities is growing. As documented in reports such as *Gaining the Arts Advantage: Lessons from School Districts that Value Arts Education (1999)* and its follow-up, *Gaining the Arts Advantage: More Lessons from School Districts that Value Arts Education (2001)*, effective local partnerships are vital to quality arts education programs. These reports looked at key elements found in 91 school districts across the country that value and support the arts in their curriculum. Among the key elements of success were effective partnerships between and among a wide range of interested parties. Such partnerships were associated with significant gains in achievement, effectiveness in forging education policy, and developing coalitions for funding. Collaboration is particularly critical in support of school-based arts education programs.[26]

On the national level, a number of key public/private partnerships support education in the arts. For example, the Alliance for Arts Education Network, a coalition of statewide, non-profit organizations, works in partnership with the Kennedy Center for the Performing Arts to support policies, practices, and partnerships "which ensure the arts are woven into the very fabric of American education." Recently, the Alliance developed a community "audit" for arts education to assist a wide variety of stakeholders in evaluating their arts education offerings, as well as to create a forum for dialogue and shared concerns.[27] Other partnerships at the national level include the

President's Committee on the Arts and the Humanities, created by Executive Order in 1982. The President's Committee was charged with encouraging private sector support and public appreciation of the value of the arts and the humanities.

The Arts Education Partnership, is a private, not-for-profit coalition of more than one hundred national education, arts, business, philanthropic and government organizations "that demonstrate and promote the essential role of arts education in enabling all students to succeed in school, life and work." The Arts Education Partnership took root in the Goals 2000 movement, and the current organization was formed in 1995 through a cooperative agreement between the National Endowment for the Arts, the U.S. Department of Education, the National Assembly of State Arts Agencies, and the Council of Chief State School Officers. These entities have in partnership commissioned studies, convened meetings and developed tools for program assessment. An extensive collection of materials is available through their web site at www.aep-arts.org.

Federal, State and Local Programs

In addition to partnerships, there are a number of government programs supporting arts and humanities education at the federal, state, and local levels.[28]

The Federal Level

Even with a smaller budget due to agency cutbacks and downsizing during the past six years, the National Endowment for the Arts (NEA) remains a

leader in arts education on the federal level. With a long history of effective arts education programs (including artist residencies in schools), participation in the National Assessment of Education Progress (NAEP), standards development, and planning grants and partnership efforts, the NEA has had a considerable impact on the education landscape across the nation. Appropriations in FY 2001 for NEA programs in this area include the following: $1.8 million for the Challenge America/Creative Links' Positive Alternative for Youth Program (this includes almost 200 small grants under $10,000); and just under $5.9 million under the Education category (which currently includes programs for children and youth as well as lifelong learning in the arts).

In 2002, the NEA plans to consolidate its arts education programs for children and youth under the single focus of arts learning. As a result, there will be a clearer delineation between programs for children and youth and those targeted for adults. The new program will include Challenge America's Positive Alternatives for youth, the five current areas under arts education that provide services for youth, and grants to organizations and state arts agencies that earmark services for children and youth—in school, after school, and outside school.

In addition to a major portion of the 40 percent of the NEA's budget earmarked for the states and targeted for arts education, the NEA provides an additional $2.2 million incentive to states for arts education programs above their basic allocations. According to figures supplied by the National Assembly of State Arts Agencies (NASAA), the multiplier effect of federal dollars in partnership with state-generated funds is enormous. For example, in 1994, NASAA reports combined state arts education spending at approximately

$30 million. The figure in 1999 was $63 million—more than a 100 percent increase. Clearly, arts education is a growing priority for the states as well as the federal government.

Another major effort funded at the federal level under the Consolidated Appropriations Act is the Department of Education's Arts in Education Program. This program received $28 million for FY 2001 to support national demonstration and federal leadership activities for school districts, state educational agencies, institutions of higher education, and state and local not-for-profit arts organizations. The primarily purpose of these programs is to help integrate the arts into the school curriculum. Activities include the creation of model arts education programs, the development of arts education curricula, the design of arts education assessments, and the creation of model professional development programs for teachers and administrators.

Two other major arts education programs funded at the national level are part of the Department of Education's Arts in Education budget. These are the Kennedy Center's national Arts Education Alliance (see above), and its affiliate VSAARTS (formerly Very Special Arts) which helps disabled students become independent. Over 3.2 million disabled students participate each year in VSA ARTS' national programs and festivals.

While budgets for the Department of Education's Arts in Education Program have risen steadily over the past decade, there was a dramatic increase in FY2001 through the Consolidated Appropriations Act which expanded funding beyond the two traditional grants to the Kennedy Center and VSA ARTS (totaling $11.5 million). The increase includes $12 million for the

Secretary of Education to make grants to school districts, state education agencies, and others to support model projects that integrate arts education into the regular school curriculum. It also includes funding for model professional development projects (i.e., $2 million is targeted for professional development in music education). The remaining funds are allocated for new programs such as the Cultural Partnership for At-Risk Children and Youth. This program represents joint efforts by the Department of Education, NEA, and the Justice Department to provide seed money through demonstration grants to local education agencies in partnership with communities in order to improve the availability of cultural resources.

The Department of Education's Arts in Education program raises a number of key policy questions, including: Is there a need for a separate program for arts education if the arts are now considered core subjects? Should funding be concentrated at the federal level or should it be transferred to the states and local school districts? Should the Kennedy Center and VSA ARTS programs be funded out of the Arts in Education Program or devolved to the state level? Supporters of federal funding for these initiatives point to the fact that the Kennedy Center already has a State Arts Alliance system and VSA ARTS also has state organizations.

The National Endowment for the Humanities (NEH), like the NEA in the arts, supports leadership initiatives to assist schools in their obligations with respect to history, social studies, and other humanistic courses. Through sponsorship of thematic initiatives on the national level and through a rich array of federal/state partnerships involving university, library, and school and community-based after-school programs, support of humanities education is both

deep and varied. As described in the NEH annual reports, the agency is involved in grants to educational institutions and fellowships for scholars and teachers. The NEH also supports significant programs designed to "strengthen sustained, thoughtful study of the humanities at all levels of education and promote original research in the humanities."

The NEH has long been involved in national summer seminars and institutes in the humanities for college and high-school teachers and has partnered with the Council for Basic Education to support curriculum development in the humanities in elementary and secondary schools. In addition, one of the major new initiatives supporting humanities education is based on the development of a series of regional humanities' centers. These centers, funded by the John S. and James L. Knight Foundation through the NEH at the $2.5 million level, will help create a nationwide network of ten, major regional centers dedicated to preservation, research, and lifelong learning. The network will focus on topics of the heritage and the cultures of America's regions. The NEH is seeking private partners to contribute an additional $50 million for this project.

State and Local Levels

At present, 49 states have reported adopting some form of "Opportunity to Learn" voluntary national standards for music instruction. Many states also report standards in place for the visual arts. North Carolina, Minnesota, New Jersey, and Rhode Island have commissioned task forces to study and make policy recommendations for arts education.

In addition, within state and local school systems, funding and support for the arts is beginning to increase. For example, Los Angeles adopted a ten-year plan to rebuild its arts education program, at an estimated cost of $190 million. Chicago is converting 47 neighborhood elementary schools into arts magnet schools. Baltimore made arts education one of its three education priorities and is planning to target $93 million in added arts funding by 2005. New York City is spending $75 million a year to hire new arts teachers.[29] Other school systems are experimenting with arts magnets as well as arts-integrated models such as the Spectra and A+ programs. These efforts are all predicated on the belief that the nature and delivery of arts learning is important to the success of students and, as such, is an important topic for parents, educators, and policymakers.

The configuration of programs and support for humanities education may be somewhat similar to the arts at the federal level, but it is far more varied on the state and local levels. Historically, programs and support for the humanities have centered on thematic issues, rather than disciplinary programs and projects. Unlike the arts, the humanities operate from a far more institutional base within academic institutions and cultural organizations, and they have different patterns of funding on the state and local levels. For example, state humanities councils are all private, non-government organizations, whereas state arts agencies are, with the exception of Vermont, agencies of state government.

In short, there are a variety of national, state, and local private and public partnerships, programs and initiatives that play an important role in providing learning opportunities in arts and humanities to individuals. While much of this work is accomplished on a local

level in school districts and communities, state and national efforts play a vital role in coordinating, advocating and raising the dollars needed to support and sustain such programming.

Arts Education Outside School

While many important learning opportunities in the arts and humanities occur during the school day, many others occur outside the school in after-school and community-based programs. Researchers such as Shirley Brice Heath and Rogena Degge argue that arts education policy is best framed outside the school in the context of a community. Professor Degge of the University of Oregon advocates a life-long learning approach to arts education, providing the larger public with more significant arts learning opportunities than presently provided in schools. Not only will this approach reach a wider population over a longer period of time, it will recognize a broader set of needs with respect to both age and ethnic diversity, Degge argues.[30] Given the neglect of arts education in many U.S. school districts, critics see little hope in the schools' ability to meet student needs, much less the needs of a broader public. These critics assert that non-profit arts organizations respond best to the arts education needs of a broader audience.

The Importance of the Arts and Humanities to Civil Society

Citing the work of John Dewey and other educators of the "Progressive Education Movement" of the 1920s, Doug Blandy of the University of Oregon underscores

the potential to link arts education with community and society.[31] He argues that arts education, both school-based and community-based, should incorporate a broad range of art objects and practices. These objects and practices can, in turn, act as catalysts for dialogue about individual and group identity, local and national concerns, and the pursuit of democracy. Professor Maxine Greene, William F. Russell Professor in the Foundations of Education, at Teachers College, Columbia University, argues that the arts "release the imagination, opening our eyes to worlds beyond our experience—enabling us to create, care for others, and envision social change." This process allows room for multiple perspectives and ways of seeing that foster greater understanding of self and others.

This approach sees an important link between school-based, community-based, and workplace-based education and the potential each has to contribute to civil society. As summarized by former NEA chairman Bill Ivey, the arts are central to family life, community, civil society, and democracy. As such, education in the arts can truly make a difference. Many researchers and policymakers are beginning to recognize that neither schools nor community organizations can do this alone.

The Creative Workforce: Issues and Conditions

Arts education does more than complete the education of children and youth. An education grounded in the arts and humanities provides skills necessary to participate in one of the fastest growing sectors of the economy. Variously labeled as the "creative cluster," "creative industries," "arts and cultural sector" or "intellectual property sector," the classification endeavors to name that portion of economic activity that relies upon the goods and services rooted in the arts, humanities, and other creative enterprise.

Rapid Expansion

Between 1940 and 1998, the number of artists in the labor force grew at a rate roughly two-and-a-half times faster than that of all workers. In 1940, artists constituted 0.74 percent of the labor force. In 1998, they were 1.47 percent – i.e., their share of the labor force had doubled over this interval. In a study documenting artist employment patterns and demographic growth from 1970 to 1990, the overall growth rate for the period was 127 percent.[32] As such, the number of artists (and that of other intellectual properties professionals in fields such as publishing, software, and video) has grown faster than the US labor force as a whole. While there are no agreed upon parameters for the arts and cultural sector, regardless of the measures used, it is a fast-growing, economically significant set of occupations and industries.

In investigating the economic status of artists, much of the research relies primarily on federal government data sources, of which the most relevant are the decennial Census and the monthly Current Population Survey (CPS).[33] There are major shortcomings in this approach, one of which concerns the occupational definitions involved. Thus, much of the research for this paper follows the NEA classification which defines an artist as someone who reports principal employment in one of the following occupations: actors and directors; dancers; musicians and composers; announcers; architects; designers, painters, sculptors and craft-artists; photographers; authors; college art, drama, and music teachers; and artists, performers, etc. not elsewhere classified (NEC).[34] All these artist occupational categories belong to the broad occupational group called *professional specialty* occupations.

If a more expansive definition of the creative workforce is used to include most occupations in the intellectual properties sector, the rate of growth during the past two decades is even more significant. This expanded universe includes individuals employed in many technologically driven fields including film, video, music, and software. In the UK, these individuals are referred to as workers in the "creative industries." As defined in *All Our Futures: Creativity, Culture and Education,*[35] the creative industries are a subset of the intellectual properties sector. The intellectual properties sector includes those businesses for which value depends on their ability to generate new ideas rather than to manufacture commodities. This sector includes advertising, architecture, fashion design, film, leisure, software, music, performing arts, publishing, software, and computer services.

The International Intellectual Property Alliance (IIPA) takes an expansive view by ascribing as:

> *core copyright industries* those industries that create copyrighted works as their primary product. These industries include the motion picture industry (television, theatrical, and home video), the recording industry (records, tapes and CDs), the music publishing industry, the book, journal and newspaper publishing industry, the computer software industry (including data processing, business applications and interactive entertainment software on all platforms), legitimate theater, advertising, and the radio, television and cable broadcasting industries.[36]

The IIPA estimates that in 1999, core copyright industries generated $457.2 billion, accounting for nearly 5 percent of the Gross Domestic Product (GDP), and contributed more than $79 billion in international sales. An estimated 4.3 million people now work in the core copyright fields.

A recent study by the New England Council looked at the impact of the arts and humanities in the region. *The Creative Economy Initiative* rejected segmenting the cultural sector by tax status, contending that the 'creative cluster,' defined as "enterprises and individuals that directly and indirectly produce cultural products," supported more than 245,000 jobs.[37] The Council reports that the creative cluster has grown faster than the rest of the economy at a rate of 14 percent compared to the 8 percent in New England overall.

The explosive growth in the cultural sector is both a

regional and national phenomenon, and the United States is not the only nation experiencing this expansion. In the United Kingdom, the Creative Industries Task Force (CITF), established by the Prime Minister in 1997, has increased awareness of the economic importance of these industries. The CITF's 2001 Mapping Document outlines the importance of this sector to the UK economy. The sector generates revenues of around £112.5 billion and employs some 1.3 million people. Sector exports contribute around £10.3 billion to the balance of trade, and the industries account for over 5 percent of GDP. In 1997-98, output grew by 16 percent, compared to under 6 percent for the economy as a whole. Given the global nature of the modern economy, and the growth in the relative size of the creative sector, business success in this arena is an issue of national and international importance.

Workforce Inequities: Booming Arts Sector, Struggling Artists

While opportunities for employment in the creative industries are expanding for people with skills and understanding obtained from an education in the arts and humanities, nonetheless, it remains difficult to make a living as an artist. While the number of creative workers may be growing, individual artists, while not "starving," are still struggling to keep pace economically with similarly educated professionals. Individual artists, the backbone of the creative sector, are struggling. If the arts sector continues to grow as quickly as trends now suggest, policymakers might well consider the ramifications of this inequity for national, regional and local competitiveness.

To illustrate: artists' earnings consistently have been lower than those of other professional and technical workers. Artists' earnings range from 71 to 89 percent of mean professional salaries. One cause of this earnings disparity lies in the differential in hours worked between artists and other professionals in a typical year. A "wage rate" is calculated by dividing earnings by hours worked. Up to 1969, artist hourly compensation exceeded that of other professionals. Since 1969 artist hourly compensation has been less than that of other similarly-trained professionals, but the wage differentials are not as great as the earnings differential.

How education affects artists' earning power may also be a factor. Although artists have nearly as much formal education as other professionals, there is evidence that artists are less able to convert additional years of education into greater earnings and that educational attainment may have a less positive impact on their earnings than it does on the earnings of other professional workers. For example, research conducted by Northeastern University cultural economists Neil Alper and Gregory Wassall indicates that an extra year of education raises earnings in the non-artistic jobs that artists often hold by a greater amount than it does for their artwork.[38] Alper/Wassall research suggests that an artist who receives additional education in areas outside the arts (such as in business, law, or medicine, or training for teaching) might well reap greater earnings' benefits. Additional arts education for artists will not, however, necessarily increase their earnings.

These factors raise questions about the equity of artist labor markets and whether there is a need for economic incentives to strengthen the attractiveness of joining and remaining in the arts job force. Today,

many of the incentives are embedded in copyrights and contractual arrangements between artists and cultural and entertainment businesses. Union agreements and litigation are also important factors. Thus, policymakers and artists concerned with such issues would do well to look beyond the educational and cultural agencies if they are to find policy tools and opportunities that can be useful in influencing these conditions.

Gender, Race, Workplace Conditions, and Copyright

Workers in the arts sector are no different than workers in other parts of the U.S. workforce when it comes to issues of discrimination. For example, as in most other occupations, there are significant differences in earnings in the arts sector between men and women workers. Census data show that since 1949 earnings of male artists have averaged twice those for female workers. In 1989, male artists earned 89 percent more than their female counterparts. Male-female earnings differences in other professions are similar in magnitude. There are similar disparities between the earnings of white and minority artists.[39] Earnings gaps in the arts workforce (by gender and race) continue to be a policy issue in this sector, as they are in other sectors of the workforce.

Artists are employed by commercial ventures, not-for-profit arts organizations, and are also self-employed. In fact, the big difference in distinguishing the creative workforce from that of other sectors may lie in the large number of independent, freelance workers in the arts fields. Freelance artists work in a wide variety of business settings, and because of this, the particular conditions of the arts and cultural workforce can be

difficult to bring into focus. As the number of freelance workers in all fields increases, the lessons of independent artists and creative workers may prove instructive.

Another issue of concern for large numbers of freelance workers in the arts sector involves both control of, and fair compensation for, their work. In June 2001, the US Supreme Court issued a ruling on this subject in *Tasini et al v. The New York Times et al.* In a 7 to 2 decision, the Court ruled that *The Times* and a number of other major publications had violated copyright law by republishing articles on the Internet without the consent of the original authors. The publications had argued that they were merely republishing the original works, but the Court found that the rights of the freelance authors, as creators, had been violated, as they had not been contacted for approval prior to the publication online.

The National Writers Union (NWU), a group representing 23 unions with over 250,000 workers in the media and entertainment industries, had offered to create a licensing mechanism to compensate authors through a Publication Rights Clearinghouse, similar to the ASCAP model in place for musicians. The NWU and its president John Tasini had hoped the Clearinghouse would address issues of timeliness and equitable compensation. The publishers, however, rejected the plan.[40] The publishers now seek to lobby Congress to change copyright law rather than comply with a ruling they feel hampers their ability to publish electronically and puts undue financial burdens on them. Regardless of the nature of the employer, freelance workers face many challenges in retaining control of the fruits of their labor and in being compensated fairly. The final outcome of copyright disputes between individual creators and distributors will not be resolved for some time.

Self-Employed Artists as a Harbinger for Workers in the New Economy

While the traditional perception of an "artist" is that of someone working independently or for a not-for-profit organization, recent studies show that there is a great deal of movement between and among the for-profit, not-for-profit and self-employment categories of artist employment.[41] Based on statistics from the 1990 Census, more than half of all artists work in the for-profit or commercial part of the arts sector. Although this figure varies by art form, it is noteworthy that only about seven percent are employees of not-for-profit organizations. Among the 25 percent of artists identifying themselves as self-employed, many may work in the nonprofit sector, perhaps explaining the relatively small percentage of all artists who are identified as employees as part of the nonprofit sector.

One reason for the relatively small number of artists who are employed in the nonprofit part of the arts sector may be found in the relatively low pay and high rate of "burnout" for nonprofit arts workers. In background papers prepared for the Center for Arts and Culture, John Kreidler, Executive Director of Cultural Initiatives Silicon Valley, Ted Berger of the New York Foundation for the Arts, and Roberto Bedoya, former director of the National Artists Organization, all say that throughout the nonprofit part of the arts sector, there is an increasing problem of retaining veteran workers and attracting new recruits. While the fluid nature of self-employment and freelance work contribute to both the attraction and the difficulties of working in the arts, the lack of an established, financially-beneficial "career ladder" compounds workforce problems, particularly as artists establish families.

Kreidler adds that nowhere is this phenomenon of high turnover more acute than in nonprofit arts organizations.[42] He cites such factors as the rapid expansion of nonprofit arts organizations as a result of the efforts of the Ford Foundation and the creation of the NEA in the 1960s and the decline in parts of the commercial art sector such as live theaters. The not-for-profit part of the arts sector survives, in part, due to its heavy dependence on cheap labor. Many workers filling these positions are liberal arts graduates who entered the workforce almost a quarter century ago. As members of this workforce age and their salaries fail to keep pace with those of similar professionals in other fields, attrition rates have risen. While the average artist is by no means poor, much of his or her income is often derived from non-arts income. If artists were to rely solely on earnings from their arts work, the vast majority would likely end up below the poverty level.

Part of the reason for this situation is the poor capitalization and meager operating revenues of many nonprofit arts organizations. These conditions translate into low wages, no health or retirement benefits, and discontinuity in paid employment. With much of the growth in the creative sector in the US occurring in the commercial parts of the sector, why, then, is support for the workers in the nonprofit part of the arts sector an issue for policymakers? According to Kreidler:

> Professional artists and teachers with arts training are key resources in strategies to improve the quality of education. Moreover, independent nonprofit arts organizations are often major providers of in-school and after-school educational programs that supplement

> the resources of public and private schools. Sociologists are also finding evidence that civil society can be promoted through the engagement of the public in cultural activities that build trust between individuals and groups... A link also exists between technological/business innovation and the presence of a creative ecosystem of artists and scientists who can freely exchange and critique the work of their peers. In short, the link between investment in America's human cultural capital pays off in a variety of ways that benefit the citizens and contribute to the public good.[43]

Thus while the arts and artists are a growing part of the U.S. economy, artists (and others who work in the cultural sector) still must face many hurdles. The arts and cultural sector and cultural workers are a growing part of the local, national, and global economies of the 21st century. Yet, the arts are not easy professions to pursue as careers. Too little professional training and business skill development opportunities exist. The lack of social recognition and financial stability present barriers to long-term careers. In addition, issues of copyright and global marketing and distribution now join longstanding issues of housing, health insurance, and workplace conditions as problems for working artists.

POLICY RECOMMENDATIONS

While policymakers recognize the need for arts, humanities, and education partnerships and for multiple stakeholders to be vested in providing arts and humanities education, there are "disconnects" in the US between the development of arts and humanities education, education in general, and the development of workplace policies. Other nations are recognizing the importance of the linkage between arts and humanities education and the workplace as a policy priority.[44] They are establishing joint education and workforce task forces to examine and craft unified education and workplace policies that address the role of arts and humanities education as a part of workforce development in the 21st century. The U.S. has yet to articulate such a strategy.

While there are a number of state and local efforts (mostly in secondary and higher education) to link education more closely with workforce development (i.e. cooperative education, school to career initiatives, etc.), except in a few instances, the arts and humanities have been left out of the equation.[45] Perhaps due to the fact that many education and workforce policy and funding decisions take place at state and local levels where the arts and humanities are underfunded, the federal government has not taken such an initiative.

A philosophy of government that emphasizes devolution of policy choices concerning education to the States might argue against national policy planning that includes arts and humanities education. Nonetheless, as Mary Schmidt Campbell, dean of the Tisch School for the Arts at NYU frames it:

> While current wisdom is against centralized approaches to government involvement in arts and education policy, there are roles for the government that might be best suited on the national level. For example, federal agencies such as the National Endowments for the Arts and the Humanities could be enlisted to act as conveners and advocates for creative and cultural education in the US. ...To move from being an agency which funds the arts to an agency which gives the arts a greater authority in the civic sphere would not only broaden the mandate of the Endowment but broaden support for the arts in this country. [46]

Clearly the federal government is not a unitary actor in these issues. The departments of Education and Labor, as well as the NEA and NEH, each have roles in developing national policies and programs that would encourage and strengthen arts education and humanities education (K-12). At the federal level, the NEA and the NEH could build on their existing programs that assist arts and humanities education with a view to engaging broader inter-agency involvement in identifying the ways in which arts and humanities education can strengthen our nation's cultural and workforce competitiveness.

The relevant congressional committees need to commission staff work and deliberate these matters. On the House side, this would include the Committee on Education and the Workforce and its subcommittees on Education Reform and 21st Century Competitiveness, along with appropriate appropriations subcommittees. On the Senate side, it would include the Committee on Health, Education, Labor and Pensions (HELP). In the same way, that the Congressional Research Service provides factual and

topical information on issues generally, there is a need to develop ongoing information and analysis on the relationship between arts and humanities education and workforce improvement. Such information would be equally relevant at state and local levels. As has been suggested by the Center for Arts and Culture in *America's Cultural Capital*, a cultural affairs advisor in the executive branch and greater coordination in the legislative branch may be ways of addressing these concerns. Other means for a more comprehensive and integrated approach to these matters might be the establishment of a national forum on cultural policy topics, particularly education and the creative workforce.

If the U.S. is to stay competitive in the 21st century, it needs to support the development of its cultural capital. This requires a concerted investment in human capital: in young people, in the workforce, and in citizens everywhere. As described, the investments range from those in programs in schools and communities that support the education of children and youth to those in lifelong learning opportunities for adults. Of equal importance are investments in policies and programs affecting the growth and competitiveness of the US workforce and economy as well as career development opportunities for artists.

There are federal, state, and local government agencies and entities that currently have policies and programs in place that deal with many of the issues discussed in this paper. Strengthening, fine-tuning, and coordinating programs that exist nationally within the departments of health and human services, education, labor, justice, commerce, and federal agencies such as the NEA and NEH, could enhance both our cultural capital and our global competitiveness. State and local municipal entities need to be a part of this effort as

well. Creating effective communications among federal, state, and local policymakers is critical.

This paper recommends:

The U.S. needs a comprehensive strategy that links education and workforce development at federal, state, and local levels. This strategy needs to include education in the arts and humanities (K-12) as a principal cornerstone for strengthening America's cultural capital and for developing the skills necessary for Americans to remain competitive in the 21st century.

While the federal government is not the primary actor in education, it should show leadership and provide funding for research that would clarify the degree to which arts education helps students achieve higher grades, score better on standardized tests, and have higher attendance rates in schools. It should also fund demonstration projects that evaluate specific arts and humanities curricula and programs in schools and communities. To do this effectively and efficiently, there should be greater attention paid by, and coordination and collaboration among, the federal agencies and Congressional committees involved.

Federal, state, and local education, arts, and humanities agencies and entities should work more closely together – to learn from the best and worst practices in schools and school districts and to identify common elements from which models might be developed and disseminated.

Community leaders should survey their communities to identify and incorporate in school curricula the common and diverse elements of their community cultures, as a part of arts and humanities education (K-12).

Universities and community colleges should expand their work in helping schools develop and teach the arts and humanities. They should also strengthen their entrance requirements in these respects.

NOTES

[1] U.S. PL 103-227.

[2] Broad definitions of the humanities differ. According to the 1965 National Foundation on the Arts and the Humanities Act, "The term 'humanities' includes, but is not limited to, the study of the following: language, both modern and classical; linguistics; literature; history; jurisprudence; philosophy; archaeology; comparative religions; ethics; the history, criticism and theory of the arts; those aspects of social sciences which have humanistic content and employ humanistic methods; and the study and application of the humanities to the human environment with particular attention to reflecting our diverse heritage, traditions, and history and to the relevance of the humanities to the current conditions of national life."

[3] See the 1991 SCANS Report, introduction. SCANS stands for the Secretary (of Labor's) Commission on Achieving Necessary Skills.

[4] Federal Reserve Chairman Alan Greenspan, in discussing the economic history of the 20th century, said that "by far the largest contributor to growth. . . has been ideas." Speech entitled "Technology and Trade," given at the Dallas Ambassadors Forum, April 16, 1999.

[5] From Census Public Use Samples and the Census Population Survey, 1998.

[6] Traditional occupations in the arts include authors, artists working in the visual and plastic arts, and artists working in the performing arts. See "The Creative Workforce" section of this paper for a discussion of occupational definitions.

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[7] Data on the number of workers in, and the economic impact of, "creative industries" are difficult to measure, for there is no single unified definition of a "creative" or "cultural" sector.

[8] See the Design Council's web site at http://designcouncil.org.uk/creativenet

[9] *New England's Economic Competitiveness* (Boston: The New England Council, June 2000).

[10] See the SCANS 2000 web site, run by the Institute for Policy Studies at Johns Hopkins University. (http://www.scans.jhu.edu/NS/HTML/Index.htm)

[11] Elliot Eisner, unpublished background paper prepared for the Center for Arts and Culture, p. 8.

[12] Mihaly Csikszentmihalyi, *Creativity: Flow and the Psychology of Discovery and Invention*, p. 28.

[13] Ibid, p. 6.

[14] Shalini Venturelli, *From the Information Economy to the Creative Economy*, 2001, p. 12

[15] Hon. Tony Blair, in *All Our Futures: Creativity, Culture and Education*, The National Advisory Committee on Creative and Cultural Education, 1999.

[16] Ken Robinson, ibid, pp. 6-15.

[17] Jane Polin, forward to *A Community Audit for Arts Education: Better Schools, Better Skills, Better Communities*, (draft), The John F. Kennedy Center for the Performing Arts and Kennedy Center Alliance for Arts Education Network, February 2001.

[18] Interview with Warren Simmons, Annenberg Institute for School Reform, May 17, 2001.

[19] James S. Catterall, et al, "Involvement in the Arts and Human Development," *in Champions of Change: The Impact of Art on Learning*, 1999, pp. 1-18.

[20] Jessica Davis, "Art for Art's Sake," *Education Week*, 10/16/96.

[21] Ellen Winner and Lois Hetland, "Does Studying the Arts Enhance Academic Achievement?" *Education Week*, 11/1/00. For a full discussion of this topic, see the May/June 2001 issue of *The Arts Education Policy Review*, vol. 102, no. 5.

[22] Richard J. Deasy and Harriet Mayor Fulbright, "The Arts' Impact on Learning," *Education Week*, 1/24/01.

[23] Joseph Dominic, *The Final Report of the Rhode Island Governor's Literacy in the Arts Task Force*, June 3, 2001, p. 14.

[24] Eisner, p. 1.

[25] See Howard Gardner, *Frames of Mind: the Theory of Multiple Intelligence* (1983) and *Intelligence Reframed: Multiple Intelligences for the 21st Century* (1999). Gardner's 1999 update is particularly useful for its practical applications of MI theory in the classroom.

[26] See Laura Longley, ed. *Gaining the Arts Advantage: Lessons from School Districts that Value Arts Education* (1999) and *Gaining the Arts Advantage: More Lessons from School Districts that Values Arts Education* (2000), The President's Committee on the Arts and the Humanities and the Art Ed Partnership, *passim*.

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[27] *A Community Audit for Arts Education: Better Schools, Better Skills, Better Communities* (draft).

[28] Material and budget figures from this section are based on an issue brief by Susan Boren. See "Arts in Education: Background and Legislative Proposals," *Congressional Research Service*, January 29, 2001.

[29] See "The Arts' Impact on Learning," *Education Week*, 1/24/01.

[30] Rogena Degge, "The Instrumental Role of Cultural Policy in Advancing the Arts and Society Through Arts Education Outside Schools," unpublished background paper prepared for the Center for Arts and Culture.

[31] Doug Blandy, "Arts Education, Civic Education, and Civil Society," unpublished background paper prepared for the Center for Arts and Culture.

[32] Neil Alper, Ann Galligan, and Gregory Wassall, "Policy Perspectives for Bettering the Working Conditions of Artists in America," unpublished background paper prepared for the Center for Arts and Culture.

[33] The Census Public Use Microdata Sample is drawn from those who complete the Census long form each census year. The Current Population Survey consists of over 50,000 households which are surveyed monthly and rotated in and out on a regular basis.

[34] The composition of occupations within some of these categories has changed over time, but the overall classification system has remained essentially stable since 1980.

[35] See *All Our Futures: Creativity, Culture and Education* (1999), *passim*.

[36] *Copyright Industries in the U.S. Economy – The 2000 Report, International Intellectual Property Alliance*, Executive Summary, p. 3. The IIPA takes a more expansive view of the "total" copyright industries which "encompass the 'core' industries and portions of many other industries which wither create, distribute, or depend upon copyrighted works. Examples include retail trade (a portion of which is sales of video, audio, software, and books), the doll and toy industry, and computer manufacturing." As such, the *total copyright* industries have an even higher value, estimated at $677.9 billion (7.33% of GDP) and 7.6 million workers in 1999.

[37] The "creative workforce," defined as "thinkers and doers trained in specific cultural and artistic skills," accounts for more than two percent of New England's total workforce. *The Creative Economy Initiative*, p. 4.

[38] See Wassall, Alper and Davidson (1983) and Thorsby (1996), who draw similar conclusions about Australian artists.

[39] For a more complete comparison of the demographic and earnings differences of artists, see Galligan and Alper (2000).

[40] For more information on the case, see the National Writers Union web site (http://www.nwu.org).

[41] See Galligan and Alper, "Characteristics of Performing Artists: A Baseline Profile of Sectoral Crossovers," in *The Journal of Arts Management, Law and Society*, vol. 28, no. 2, Summer 1998.

[42] John Kreidler, "Pressures on the Labor Supply of Nonprofit Organizations," unpublished background paper prepared for the Center for Arts and Culture.

[43] Ibid, p. 4.

[44] In the United Kingdom, the work of the Creative Industries Task Force is now being carried forward by a Ministerial Creative Industries Strategy Group. Ireland, Australia, New Zealand, Canada, Finland and Germany are identifying aspects of their "creative" industries and economies. In Great Britain and Canada, conceptions about the creative industries are being dubbed the "new cultural policy."

[45] For example, the Arizona Commission on the Arts set out to raise awareness of career opportunities in the arts and humanities by introducing K-12 students to a wide variety of jobs in the nonprofit and commercial sectors. See the National Assembly of State Arts Agencies web site for more information at http://www.nasaa-arts.org/new/nasaa/spotlight/stspot_sep00.shtml

[46] Mary Schmidt Campbell, unpublished background paper prepared for the Center for Arts and Culture.

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